Flute Audition Instructions
Autumn 2019

1. Auditions are required for membership in the Wind Symphony, Symphonic Band, Collegiate Winds and Symphony Orchestra. Auditions are open to all students enrolled at The Ohio State University, regardless of major.

2. Complete the online OSU Bands Audition Form at https://forms.gle/9FTbEjXYxrclymlj8 before you arrive for your audition. If you have difficulty accessing the form, contact Christopher Dent at dent.50@osu.edu

3. Audition Sign-Up is at https://www.signupgenius.com/go/70A054EA4A92AA0FB6-autumn3. Please use your given name and be careful not to delete someone else’s name!

4. If you cannot audition during the assigned time for your instrument, contact Christopher Dent at dent.50@osu.edu to request an alternate audition time.

5. Please prepare the material in this packet. Each packet includes the following:
   a. Several band/orchestral excerpts, etudes, compulsories, and a lyrical etude. Music Majors and anyone auditioning in consideration for all ensembles, should prepare the excerpts and etudes. You do NOT need to prepare the compulsories and lyrical etude. In addition to the prepared materials, you will be asked to sight read.
   b. NON-MUSIC MAJORS auditioning for membership in Collegiate Winds (not Symphonic Band or Wind Symphony): prepare ONLY the compulsories and lyrical etude. You will also be asked to sight read.

6. In addition to the prepared materials, you will be asked to sight read.

7. The audition committee may stop you at any point in the audition, once they feel they have heard enough to make an appropriate ensemble placement. Please do not be offended. This simply streamlines the process.

We look forward to hearing your audition. If you have read this document and have additional questions, please contact Christopher Dent at dent.50@osu.edu. If he cannot answer your question, he will ask one of the conductors or studio teachers, and we will get back to you promptly.

University Band does not require an audition for membership. See University Band for more details.
The Ohio State University
CONCERT BANDS and ORCHESTRA WINDS

Wind Symphony • Symphony Orchestra

Symphonic Band • Collegiate Winds

Audition Schedule
Autumn Semester 2019

Saturday, August 17, 2019
9:00 – 12:30 p.m.    Flute; Weigel 174
3:00 – 6:00 p.m.    Clarinet; Weigel 174

Sunday, August 18, 2019
2:00 - 4:00 p.m.    Horn; Weigel 174
6:30 - 9:30 p.m.    Trumpet; Weigel 174

Monday, August 19, 2019
9:00 - 12:00 p.m.    Saxophone; Weigel 174
2:00 - 3:30 p.m.    Oboe; Weigel 174
4:15 - 5:45 p.m.    Bassoon; Weigel 174
8:00 - 11:00 p.m.    Percussion; Weigel 174

Tuesday, August 20, 2019
1:50 - 3:50 p.m.    Euphonium/Tuba; Weigel 174
6:30 – 8:30 p.m.    Trombone; Weigel 174
Compulsories

#1 - Full Range Scale with Articulation Pattern - At a tempo that demonstrates evenness of rhythm, depth of tone, and impeccable intonation.

#2 - Single Tongue - As fast as possible, while presenting clear articulations, accurate rhythm, and a consistent pulse of your choosing.
Flute

Lyrical Etude

Create your most musically mature interpretation of this etude.
Piccolo Excerpt: If you wish to be considered for piccolo, prepare this excerpt on piccolo in addition to the rest of the flute material.

Lincolnshire Posy mvt. 3 mm. 83-end
The flute solo in the third movement is undoubtedly one of the most technically demanding passages in the entire orchestral literature. It gives us a chance to display our skills in dexterity, clarity of articulation, tuning, breathing technique, dynamic balances (especially between the highest and lowest notes), and our sense of bravura style.

We must note immediately that the tempo for this solo is not what Hindemith has marked in the score ($\frac{3}{4} = 126-132$). Most conductors will do this around $\frac{3}{4} = 100$; in fact, Hindemith himself, conducting the Berlin Philharmonic in a recently reissued CD, just barely makes it to 100. Oddly, he follows the metronome markings of the other three
The music from Star Wars and so many other John Williams scores have become a part of our orchestral repertoire, aside and apart from the movies that inspired their creation. They are a part of our American musical identity.

Suite for Orchestra, Princess Leia’s Theme, pickup to bar 15 through bar 33

Mr. Williams chose the flute to represent the lovely Princess Leia. The solo is written like an operatic aria for flute, giving us the opportunity for beautifully expressive playing and optimal use of tone colors and shadings.

In the opening espressivo section, be sure to play every long note with a forward direction, given by a gentle increase in volume and vibrato speed.

In the eleventh bar of [19], the f brillante section, the tempo can move more quickly, with a bit of urgency, leaving behind the dreamy atmosphere of the first part of the solo.

As with all lyrical solos, be sure that all 16th and 32nd notes maintain the same fullness and tonal projection as the slower notes.

My suggested tempo is \( \frac{\text{\( \text{=} \) 63-66}}{\text{}} \) to start, although the tempo is somewhat flexible throughout.

II. Princess Leia’s Theme
Suite for Orchestra, "Hagrid's Friendly Bird," bars 127-150
Published tempo: In "4" $\frac{\text{d}}{\text{e}} = 154$

Perhaps this excerpt will become the Volière for the 21st century. So many of the challenges are similar in these two rapid virtuoso display pieces for the flutist.

The technical demands are very apparent and easy to understand. I would pay a great deal of attention to the contrast between the very clear, pointed attack on each staccato note, and the beautiful lyricism of the two-octave arpeggios and the smaller slurred note groupings. The accent markings give extra brilliance and stability to this exciting solo.

The accompaniment in the strings is unforgiving and unyielding. Solid, impeccable rhythm from the flutist, regardless of the technical difficulty of any particular passage, is essential for a truly exhilarating and exciting performance. The accent markings give extra brilliance and stability to this exciting solo.

Eresum:
Although the part matches the score in m.135, it appears that the slur on beat 2 should continue to the B.

"Hagrid's Friendly Bird"

In "4"

Quickly and playfully (L'istesso)

"The Snow Fight"
Excerpt 2: Mvt. III, pickups to 8 before [B] to 1 before [B]
Published tempo: Andantino quasi allegro $= 52$

These two solo scale passages should sound as effortless and magical as a harp glissando. This is challenging, for the tempo can vary with each performance according to the conductor's wishes. The flutist must be in complete control of the momentum of each scale, taking special care with the two scales after [M], which are in unison with the clarinet. In my experience, these scales can be conducted from a slow 6 pattern to a brisk 2—and everything in between!

For security, I subdivide these passages into six note-groupings per bar. Feel free to make your own subdivisions—I offer mine only as a starting point for you. Remember, subdivisions are for your mental organization only. The scales should sound fluid and almost improvisatory.

4 bars before [B]: 3 4 4 5 6
2 bars before [B]: 4 4 6 4 6 8

Excerpt 3: Mvt. III, pickups to [M] through [N]
Published tempo: Andantino quasi allegro $= 52$

As with the preceding excerpt, the following subdivisions are for your mental organization only, sounding fluid.

4 bars before [N] (with clarinet): 3 4 4 5 6
2 bars before [N] (with clarinet): 4 4 6 4 6 8
Excerpt 4: Mvt. IV, 4th bar of [T] through Più stretto
Published tempo: Vivo \( \frac{\text{♩}}{\text{=} \, 88} \)

In this passage the tempo remains the same in all sections at 88 to the bar.

Even though these passages are doubled by the 2nd flute and piccolo, they do appear on audition lists to show the tonguing and technical mastery of the applicant.

After [T], play this dolce melody with crisp staccato eighths alternating with lovely lyricism, punctuated with the breath accents on the third beats.

At [U] play with a legato double-tonguing; the only staccato notes in this passage appear on the downbeats of each measure following [U].

At [V] strive for clarity and coordination between the fast movement of the fingers and tongue; the tempo often is extraordinarily fast!

A good method for practicing this extended rapid tonguing passage is to slur the entire passage. This encourages you to play with a well-supported musical line, a clean technique, and a good tone.

Optional Alternate Fingering:
As the passage at [V] is often played at break-neck speed, feel free to use trill fingerings in the second bar (D-E) and third bar (E-F-E) and subsequent identical bars.

Erratum:
The entrance after [T] lacks a \( \text{p} \) dynamic which is present in the score.